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fees, quiddets, quibbles, and quirks, for the sterner "arbitrement of bloody strokes and mortal staring war."

He sailed from Newport on the 27th of May, 1847, with three companies of the ninth regiment of infantry, and landed at Vera Cruz, after a tedious voyage of a month's duration. After a long and dangerous march through the enemy's country, daily exposed to the attacks and ambuscades of the Mexican guerillas, he joined the main body of the army under the command of General Scott, at Puebla, on the 7th of August; and on the following day they commenced the advance upon the city of Mexico. On the 19th of August, the Mexican army was found drawn up in a strongly-intrenched camp at Contreras, and numbering 7,000 strong. Two divisions of the American army were sent against the enemy's flanks; the third, among which was General Pierce's brigade, was directed to make an onslaught in front. The ground across which they had to pass was bristling with sharp rocks, being the crater of an extinct volcano.

The troops had to move slowly onward, exposed to an incessant shower of shot and shell. Pierce leaped his horse upon a slight eminence, and addressed a few stirring words of exhortation to the officers of each regiment as they defiled past, but when riding on to the head of the column, the animal thrust his foot into a crevice, broke his own leg, and fell heavily, crushing his rider beneath him. When raised, the general was insensible, but it was found he had sustained no serious injury beyond a sprain of the knee, and some severe bruises. His orderly placed him under the shelter of a projecting rock, and the regimental doctor having afforded him what assistance was in his power, he insisted on being again placed on horseback, and going into action. The assault

failed, and Pierce, having remained in the saddle till eleven o'clock that night, passed the time till morning lying on the ground, without any protection from the torrent of rain that was falling, and suffering great agony from his knee. At daylight the attack was renewed, and was this time successful, the Americans storming the entrenchments with great slaughter.

In the battle of Churubusco, and the bloodier one of Molino del Rey, Pierce gave equal, if not higher proofs of his courage and fortitude, at one time lying on the field under the enemy's fire, when unable to stand, that he might encourage his troops by his presence. His energy and activity contributed in a considerable degree to the success of the American arms.

In the month of December the war was over, and he returned to the United States. New Hampshire received him with open arms, and presented him with a splendid sword.

He now resumed the practice of the law, and began to take a part in politics, as before. In 1850 he gave his strenuous support to the series of measures known as the "Compromise," amongst others, the Fugitive Slave Law.

He was nominated as a candidate for the presidency by the Democratic Convention assembled at Baltimore in June, 1852, and in last November he was elected by a majority of 215,000 over the whig candidate, General Scott. The joy attendant on his success was marred by a domestic calamity. In travelling on the railroad with Mrs. Pierce in the month of January, the car went off the rails, and was precipitated down a steep embankment. The general and his wife escaped unhurt, but his only remaining son, a fine boy of eleven years of age, was killed on the spot. He is thus left childless.

## THE SHRINE OF PRINCE ARTHUR, IN WORCESTER CATHEDRAL, ENGLAND.

WHEN the cold, crafty, and avaricious Henry the Seventh wished to carry out any scheme of his crooked policy, no consideration was allowed to stand in his way. His love of money and power overbore all other considerations, and sunk all natural feelings. To these projects he sacrificed the happiness of his children. His eldest daughter, Margaret, when little more than thirteen years of age, was married to the King of Scotland; and his eldest son, Arthur, in consideration of a jointure of 200,000 crowns, though scarcely fifteen years of age, was married to the Princess Catherine, the fourth daughter of the King of Spain. This marriage, which took place at St. Paul's Cathedral, London, on the 6th of November, 1501, was celebrated with the greatest pomp. The king, on this occasion, seeming to have forgotten his wonted parsimony, spent large sums in feasts, masquerades, pageants, and tournaments, the nobility vying with each other in splendour and magnificence. Heraldic devices, as tending to strengthen the claims of Henry to the crown, were used in abundance; and as the king claimed, through Owen Tudor, descent from the famous King Arthur, and had named his son after him, this formed the chief ground-work of the allegorical masques which, according to the usage of the time, were performed at the marriage. His descent from so high a source was minutely traced, and predictions made of the long line of descendants which was to spring from this union. No prophecy, however, could more signally have failed; for this boy, on whom, from his amiable disposition and personal beauty, the hopes and affections of the nation had been fixed, died before he had been married five months.

Immediately after all this pageantry was over, the young prince, with his bride, was sent to keep his court as Prince of Wales at the magnificent castle of Ludlow; and by undertaking duties far beyond his years he, no doubt, shortened his life, for he died here on the 2nd of April, 1502. The transition from one pageant to another was sudden, the marriage-feast being scarcely ended before the funeral rites began.

His remains were removed to the cathedral of Worcester, where his obsequies were celebrated with as great pomp as his marriage had been a few months before. Bishops and abbots, priors, priests, and choristers, with torches innumerable, received the corpse, and the crowd of nobles and clergy rendered the ceremonial as solemn and imposing as had been that of his nuptials.

Immediately after the death of Prince Arthur, the King of Spain proposed that the young widow, his daughter, should be affianced to her brother-in-law, afterwards Henry VIII. This union, therefore, in the sequel, led to consequences of the utmost importance, not to the English kingdom alone, but to the world at large.

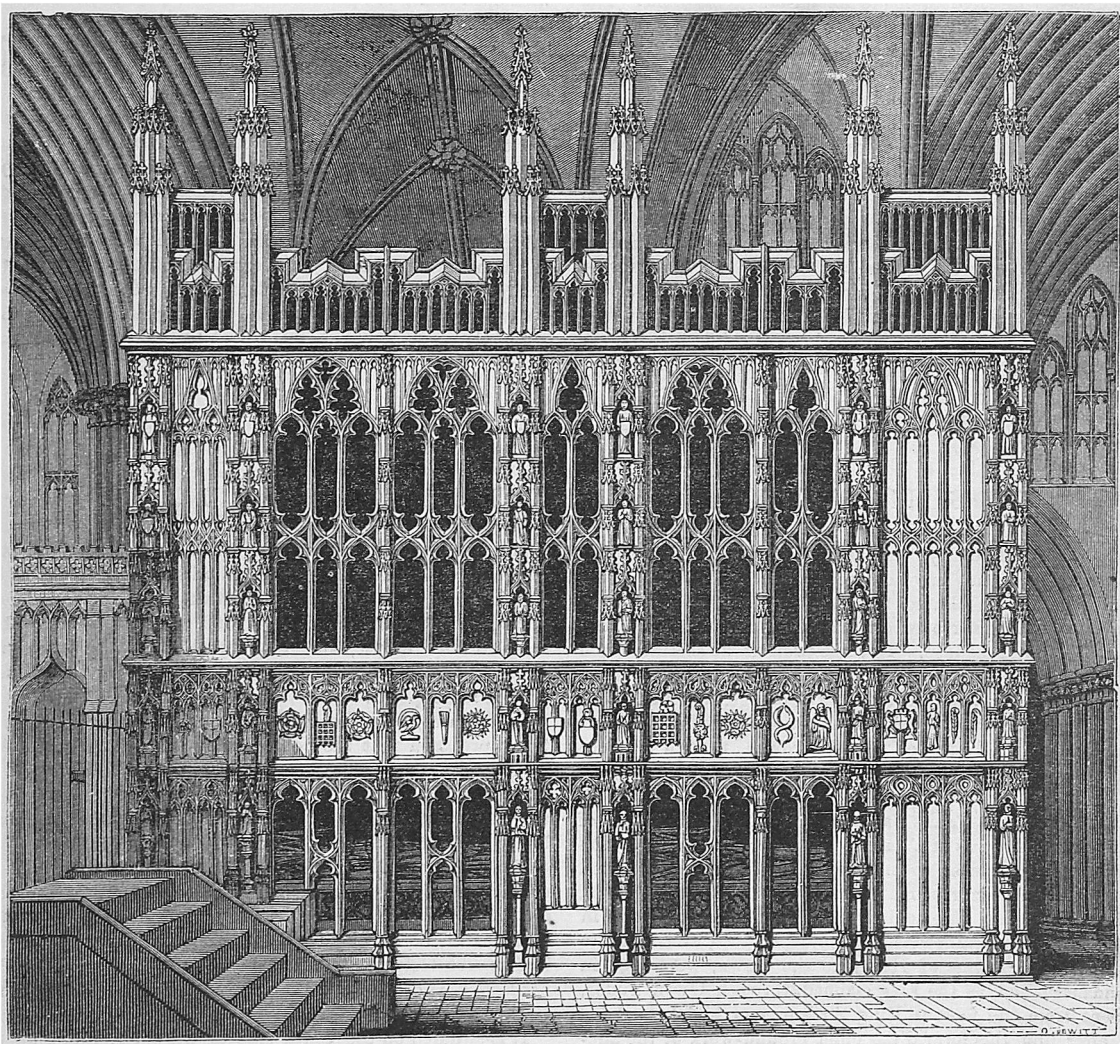
The gorgeous Chantry Chapel was erected in 1504, and a chantry founded for the performance of masses for the repose of the prince's soul. It is similar in its general design to that of William of Wykeham, in Winchester and other cathedrals, but its architecture, though of the style denominated the *Perpendicular*, is of the latest period, and is usually known as the *Tudor* style.

It is situated on the south side of the choir, filling up the space of the last arch next the altar. The engraving will explain the details better than a description. The chapel consists of a small room, the entrance to which is by a door from the choir. It is divided into compartments by rich buttresses, covered with richly canopied niches containing figures. The spaces between the buttresses are filled with panelling, which at the ends is solid, but in the other parts pierced into windows. The whole is surmounted by a rich pierced parapet and pinnacles.

The interior is richly panelled, and the roof groined. The east end, where the altar formerly stood, is a mass of elaborate tabernacle work, containing figures of saints in niches, and divided into four compartments by buttresses similar to those on the exterior, but the figures are much mutilated.

Owing to the elevation of the altar platform, the floor of the choir is much higher than that of the aisles; and the side of the shrine, therefore, next the transept, which is shown in the engraving, is considerably higher than the other, and another small room has consequently been formed under the chantry, and contains two monuments, one of a bishop and the other of a lady, both of the thirteenth century, and said to be those of Bishop Giffard and a Countess of Surrey. These monuments probably occupied their present positions before the shrine was erected. The space between the upper and lower stories is occupied by panelling, filled with a very interesting series of badges of the Tudor family; and as these, or some of them, were in the chapel of Henry VII., in Westminster Abbey, and

badge of the House of York, and was borne by Prince Arthur in right of his mother. The *Sheaf of Arrows*. This was borne by Prince Arthur in compliment to his wife. It belongs to the House of Arragon, and was assumed by them in commemoration of the conquest of Granada, which had been achieved by the superior skill of the Arragonese bowmen. The *Rose en Soleil*, or rose surrounded by the sun's rays: Another Yorkist badge, the origin of which is said to have been as follows:—"On the morning previous to the battle of Mortimer's Cross, there appeared to be in the heavens three suns, which, as the day advanced, became joined in one; and this omen, which preceded a signal victory over the Lancastrian party, induced King Edward (IV.) to assume as a



THE SHRINE OF PRINCE ARTHUR. DRAWN AND ENGRAVED BY JEWITT.

in most buildings of the period, it may be interesting and useful to give some account of them. They are as follows:—*The Red Rose*: This was borne by Henry VII. as being descended from the House of Lancaster. *The Tudor Rose*: A white rose within a red one—in allusion to the union of the two houses by his marriage with the Princess Elizabeth of York. *The Portcullis and Ostrich Feather*: The portcullis was assumed by the family of Beaufort, who were the children of John of Gaunt, or Ghent, by Catherine Swinford, being intended conventionally to represent the Castle of Beaufort, the place of their birth; and it was borne by Henry to show his descent from that house. The ostrich feather was a badge of John of Gaunt. *The Falcon and open Fetterlock*: This was a

badge this figure, which would perpetuate the memory of both circumstances." *The Fleur de lis* was another badge of the House of Lancaster. The *Royal Arms* also were along with the badges.

The whole building is well worth examination and study. It is interesting to the heraldic student, as illustrating the various armorial bearings and devices of a period when they had attained their greatest splendour, and were used in the greatest profusion; to the archæologist, as illustrating the sepulchral usages of the middle ages; and to the architect, as exhibiting Gothic architecture in its last stage, before it was debased by a mixture with the revived classic styles.